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DEVOTED TO MUSIC AND THE MUSIC TRADES

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ANNA CARPENTER.

## THE MUSICAL COURIER.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Ida Klein, Teresa Tua, Marchesi, Henry Maas, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, J. M. Bowman, Otto Bendix, W. H. Sherwood, Stago, John McCullough, Lillian Olcott, John T. Raymond, Lester Wallack, McKee Rankin, Boucanel, Osmond Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannus Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emma Hamlin, Otto Suto, Carl Retter, Belle Cole, Carl Millöcker, Lowell Mason, Georges Bizet, John A. Brockhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Huss-King, Pauline Z. Allemand, Verdi, Hummel Monument, Hector Berlioz Monument, Johann Svendsen, Anton Dvorak, Saint-Saens, Pablo de Sarasate, Henry Dusen, Hans Richter, Therese Herbert-Foerster, Bertha Pierson, Carlos Sobrinho, George M. Nowell, William Mason, Padeloup, Anna Lankow, Maud Powell, Max Alvary, Josef Hofmann, Handel, Carlotta F. Pinner, Marianne Brandt, Gustav A. Kerker, Henry Dusen, Emma Juch, Fritz Giese.

WHY was it that Music Hall, Boston, a temple that should be devoted to the Muses, was rented last night for a prize fighting and "slugging" exhibition; that men from the lowest strata of society were permitted to indulge in the most brutal sport on the same stage where Bach's, Beethoven's and Wagner's immortal poems are played, and on the very spot where Mr. Gericke conducts before the most cultured element of New England? Before the statue of Beethoven a score of brutes were indulging in the vilest language last night when their tempers were aroused by the blows of their adversaries. Why is this permitted? Is it not essential for the proper appreciation of a poetic thought that the atmosphere of the environment should be pure? Imagine Music Hall stage filled with prize fighters, gamblers and pickpockets and the floor covered with tobacco juice. That was the spectacle last night. Shame!

IT has often been asserted that the age of miracles is past, and Theosophists even claim that it never existed, as every phenomenon of the sort had a naturalistic basis. And so it seems when one reads this week of the wonders performed by Edison's new phonograph, which would have caused the inventor to be dragged willy-nilly to the stake two centuries ago. According to the daily newspapers the little magic box has practically no limit to its capabilities in accurately reproducing sound. It will, no doubt, in time interpret a full score, just as it is now able to give out single tones. Patti and Joseffy should be pressed into service and made to do their artistic best in the service of this wonder, so that the marvelous voice of the one and the matchless fingers of the other could be preserved for generations to come. Very pleasant, you know, of a dull afternoon to turn the crank of the machine and to hear the musical facsimile of Patti's interpretation of a "Semiramide" aria, or, leaning back luxuriously, to listen to a reproduction of Chopin's "Andante Spianato and Polonaise" as only Joseffy plays it. All this can be done by Edison's phonograph, and who says the age of miracles is past?

THEODORE PRESSER'S "Etude" for May contains a communication from a pianist in this city on the subject of that well-worn "marron," Carl Klindworth, and cites a great artist (?), Johannes Elmlblad, the "Fafner" of last season at the Metropolitan Opera House, as an authority that Klindworth is the greatest conductor in Berlin.

The writer also remarks *en passant* that, while Klindworth is not a "well-oiled piece of technical machinery," his artistic interpretations are, &c., &c., &c. That is just where we differ from him. Klindworth's technic, grotesque as it was, could have been overlooked if his absurdly arbitrary and distorted readings of the great masters of the piano had not so obnoxiously obtruded themselves in conjunction with it. The article in question, however, winds up with an obvious puff for the writer's own methods in teaching; consequently all the arguments which he has employed to prove his position become worthless. Do allow the Klindworth question to die a natural death. He never played the piano, and none but musical ignoramuses ever asserted that he did so. *Requiescat in pace.*

CONSTANTIN STERNBERG proposes to give a "Grand Wagner Festival" shortly in the now anti-prohibition town of Atlanta, Ga., with prominent soloists of that city to aid him, and with the instrumental assistance of two pianos and a cabinet organ, a plan said to have been very much approved by Anton Seidl, according to Mr. Sternberg. Of course Wagnerian effects can only be hinted at, and while we would be far from appearing to discourage Mr. Sternberg in his praise-worthy, but certainly too ambitious and almost impossible task, we still think it would be doing the cause of Wagner but little good, for even as given by the combined forces of Thomas' orchestra and eminent Wagner singers excerpts from Wagner's works have not proved completely satisfactory on the concert stage. A Wagner music drama must be heard as a whole and in the proper place and manner, that is, in the best of opera houses, with the best of conductors, soloists, orchestra and scenery. The worthy projector of this festival is reported to have said in an interview with a representative of the Atlanta "Constitution," of April 29: "There are some very strange notions abroad about the difficulties in Wagner's music. Why, I am confident that all who hear the 'Sinning Chorus,' for instance, will remember it as quickly and like it as well as 'Dixie' for the one is just as well a musical gem as the other."

Take notice, Mr. Sternberg speaks of "strange notions abroad." It strikes us that this is a "strange"

notion at home about Wagner, and a passing strange one, too. "Dixie" is no doubt a musical gem in its way, the Southern way; but, Brother Sternberg, don't you think you are throwing too large a sop to Cerberus when you put it on a par with the "Spinnerlied" from "The Flying Dutchman"? You certainly know better.

THE "Evening Sun," apropos of the Seidl concerts at Brighton Beach this summer and the probable hearing to be given to works of American composers, says among other things:

Not long ago American composers were snubbed and nothing was omitted to discourage native ambition to music. Young Mr. Damrosch gave them their first important hearing in orchestral productions after his father's death. Then Theodore Thomas found something worthy of presentation in home made music. Director Van der Stucken followed, and in a short time the Boston Symphony Society under Gericke began to include American numbers in their programs. Within a year American compositions have been heard with favor at the musical centres of Europe, and during the present spring a number of foreign artists have returned home with music in their trunks. It will be heard more than ever in Europe this summer.

To the latter part of this statement we take no exception, but we must protest strongly against the absurd assertion that Walter Damrosch gave native talent its first important hearing in this city. Beyond producing some of his father's and one of Bird's works he has done, with one exception, absolutely nothing. That exception was when he attempted to play the work of a local composer of much learning and little music, and had to desist when rehearsing on account of the merriment of the orchestra over the composition itself, so fearfully and wonderfully was it made.

This only goes to confirm our oft-repeated assertion that Walter Damrosch is hardly fit to be at the head of an organization like the Symphony Society, for he cannot judge of the merits of a work from reading the score, but must wait to hear it played, and in this case the result was so ludicrous that though the programs had already been printed the composition above referred to had to be erased at the eleventh hour on account of its palpable unfitness for public performance.

THE same composer (?) alluded to above has been having some of his musical mathematics produced in the good city of Pittsburgh, and the performance of his piano concerto in D minor called forth the following superb analytical criticism:

The first movement, "Allegro appassionato," contains three distinct themes. First, a sort of choral full of harmonies, constantly working up. The second or principal theme alternates between consonant and dissonant notes used in harmonic resolutions—the treatment being both massive and sympathetic. The third theme begins "scherzo like" and forms a contrast, and each part is carried through a sequence, making each repetition more stimulating. Of still further interest is the fact that these parts are as woven in as those of a fugue. Sometimes the theme takes up the scherzo movement, the chorals then coming in and after them the first theme again, like a sparkling accompaniment to the other two. The whole movement is none too long to develop all these themes. The "adagio" has beautiful tunes with dignified accompaniment, both of harmonies and of counterpoint. Some parts are worked out in canon form.

As a specimen of deft, subtle, musical analysis this simply takes precedence above all others. The work may be dry, dull, stale, flat and unprofitable, but it can hardly be so weird a concoction as this criticism makes it. The critic must be a Volapikian or may have been reading Haweis.

WE take the following from the Chicago "Sunday World":

Exactly what ought to be done with the American composer is not clear. We have here a considerable number of young musicians, many of them pure Americans; some of them of German parentage, and some of them merely naturalized Americans. All these stand upon a similar footing as to the difficulty of getting their new works performed under conditions likely to bring out their real powers of pleasing. If we give up our concerts entirely to the American composers of these different classes, there will be scant room for them all. Meanwhile they will be so numerous as to shut out all our chance of keeping up with the new things published by the good composers of Europe. So there we are, between the "Scylla" of narrow minded Americanism and the "Charybdis" of blind admiration of everything foreign because it is foreign. \* \* \*

If there could be a sort of asylum or retreat for American composers where for ten years, or such matter, they could play their compositions for each other, and profit by mutual criticism, the survivors might be trusted to come before the public.

We agree with our E. C. on one point, that concerts should not be given up entirely to American composers, but for a different reason from the one above assigned. It has been proved by repeated experiments made by Mr. Van der Stucken that the general interest of the American public in home musical production is as yet not sufficiently developed to allow such concerts to become popular, remunerative, or even self-supporting. Moreover, these concerts would be apt to become wearisome to the general listener who cannot appreciate or understand a whole evening's new music mostly of the same advanced school. Furthermore, the listener, through the absence of well-known standard compositions by European authors of established reputation on the program, is deprived of a, to him, necessary *tertium comparationis* by which he may gauge the value of the home product and by which he may possibly find that,



after all, we have some good and interesting music composed here and such as can stand a comparison with anything that modern Europe has produced, after Wagner.

What ought to be done, therefore, is not to give concerts entirely and exclusively devoted to American compositions, but to place one or more of them on every miscellaneous program of our foremost musical organizations. Thomas, Seidl, Van der Stucken, Heimendahl, Gericke, Hamerick, Lund, Spicker, Damrosch, anybody and everybody who gives concerts of musical importance, should co-operate and give the works of native and resident American composers a prominent place on each and every one of their programs into which they may fit. Only in that way can the American composer gradually and surely assume the position to which we deem him entitled.

#### NO FAULT OF ITALIAN OPERA.

AS predicted in these columns, Campanini's Italian opera scheme ended in a failure, the collapse disclosing the usual evidences of internal financial and moral bankruptcy, the existence of which dates back to the inception of the idea. As we frequently have said, Italian opera is not so much at fault as the mismanagement it has suffered from, not only in this but in European countries, and when it was not mismanagement it was the star system that endangered the artistic feature of the Italian opera as a musical composition. For these reasons we cannot agree with the Boston "Herald," which spoke editorially last Thursday as follows:

#### THE OPERA FAILURE.

It is slight consolation to Boston to know that she was not more unappreciative of the late opera enterprise than some other cities. Campanini has been compelled to disband his troupe, and give up the attempt to present much the finest opera of recent days in a fitting manner. There were some things in excuse for us in Boston—chiefly the lateness of the season and the apparently extemporized air about the performance.

Yet the reputation of the singers who were known in the company should have been sufficient to secure the opera in a cultured city like this at least the compliment of curiosity. The majority of the musical public here did not seem to care to know whether Verdi had written a great opera or not. They behaved as if they feared it might be the case that he had, and it would thus become their duty to see it. The example is very depressing. The instruction obtained by it is that a magnificent musical composition which is entirely new may be brought here and magnificently performed, and Boston will not step out of its way to see it, either because she begrudges to spend the money or is bored by great music which is not indorsed by fashion. Perhaps she is bored by it when it has this indorsement also, but she does not admit it in the latter case.

"The finest opera of recent days," as the "Herald" says of "Otello," was not produced here in "a fitting manner." Boston opera patrons knew this. "The reputation of the singers" was not sufficient, and Campanini cannot sing in A. D. 1888. Boston opera patrons knew this. The opera under the slovenly direction of Campanini's brother was not "magnificently performed," and Boston opera patrons, who are people enlisted from the ranks of the intelligent community, knew this. Consequently the Campanini company attracted no audiences. Let us also remind our readers that Campanini and the men who were associated with him in this opera scheme gambled upon two possibilities. These were the reputation of Verdi in this country and the ignorance of the people. The first possibility might have been metamorphosed into a probability, but the second was due to a misconception based upon the ignorance of the gamblers themselves. Since the days of the Strakosches and Col. Insolvent Mapleson the times have changed here, and with the times the opinions and ideas of the musical public have undergone transmutations. Slipshod operatic performances will not be patronized even with the influential indorsement of editorials in the daily papers, for Campanini managed to get the editorial ratification of a number of daily journals here. The standard of excellence has been advanced, and people who fail to recognize this must not be surprised when their ignorance of this fact disappoints them. Mr. Campanini's funeral has few mourners to follow it.

#### OUR NEW MUSIC HALL.

ANDREW CARNEGIE, the Pittsburgh millionaire and philanthropist, has given \$5,000 to the new music hall in that city, which magnificent act could be well imitated by some of the wealthy and art loving citizens of this community. If ever a city needed a music hall it is this city of New York. That it would not be a pecuniary investment of high value goes without saying; hence the difficulty so far in interesting rich men in the enterprise, which would be entirely an artistic one. The Philharmonic Society has discussed the question, but as yet no conclusion has been reached. However, the whole question of a music hall appropriate to the requirements of the metropolis of the country has been virtually settled. The plans of the Madison Square Garden Amusement Company have been approved of. The magnificent structure which is to be built on the present site of the Madison Square Garden will have for one essential feature a music hall which will hold

3,000 people. In order to afford scope for this feature the proposed theatre for the new building has been abandoned, so that it is only a question of a short time when New York will have a music hall worthy of her size and her civilization.

#### "Motive" in Music—What is It?

By HENRY SCHWING.

IF it is true that "good definitions belong to the gods," then they have managed tolerably well to keep them to themselves. Somebody has said that a good definition ought to be round like a ball, with nothing sticking out that does not belong to it, nor with any depressions that need filling up. We all know that a good definition ought to fit one thing and nothing else, but where is such a definition to be found? In music? Let us see. Take, for instance, the often-used and much-abused word "motive" and see how it stands with its definitions. Of course we turn first to Webster's unabridged, where the definition is credited to Dwight, no doubt our venerable John Sullivan Dwight: "Motive is a musical or germinal phrase or passage consisting of a measure or a few notes, reproduced and wrought into the whole texture of a piece or movement; the musical theme or subject of a composition."

What does Grove's Dictionary say? "Motif is a short group of notes which produce a single, distinct and complete impression."

Dr. Hugo Riemann's Musik-Lexikon has it: "Motives in music as well as in architecture are the last (and the least) characteristic members of an art form."

A Gathy's Lexikon puts it this way: "Motive: thought, theme or melody of a composition."

Jadassohn says: "We have to consider the motive as the germ of a theme. The motive characterizes itself by its indwelling rhythm."

Wohlfahrt: "Motive is the least portion of a period, generally one measure."

Benedict Widmann: "A motive is the least member of a section (phrase) that cannot be any more divided. It is true a motive may be dissolved into single tones, but a single tone cannot form a motive (as Lobe contends it can), because one tone can only in connection with other tones form a musical thought."

J. C. Lobe: "A motive is the contents of one measure."

A. B. Marx: "A motive is a group of two, three or more tones, serving as the type or model for more extended tone forms; it is the nucleus or germ from which the latter are developed."

H. C. Banister: "Motivo, a short musical subject."

Dr. H. A. Köstlin: "The musical-plastic thought, which determines the form of the melody and its intrinsic worth, is very naturally called motive, for in it must reside the moving power which produces the tone picture. The motive is like the germ which forces to development and formation. The invention of original motives is the work of genius, which manifests thereby its wealth of possessions. The development of motives into richly varied tone forms belongs to art, and is subject to nature, style and taste."

Weitzmann-Bowman: "A motive or figure is a group of two or more notes, from which may be constructed passages of different kinds."

Bussler-Cornell: "Every musical thought which serves as subject of a musical elaboration may be called the motive of such elaboration. The term 'motive' is, however, generally applied to those smaller tone groups out of which a musical thought is spun. In this sense the motive is generally contained within the limits of one measure, and is then the last unit or tone group forming a whole, into which the section may be resolved. The doctrine that the motive is generally contained within the limits of one measure must be understood as implying, first, that the motive sometimes exceeds those limits, and, secondly, that it does not always fill out one measure. The motive forms a model for elaboration chiefly in its character of well-defined rhythm; hence the limits of the motive would seem to be those of the rhythm, irrespective of the number of measures."

In view of the definitions of these—no less than thirteen—authorities, some of whom rank among the highest, it may seem like a piece of impertinence to attempt adding another one. Yet in view of the fact, also, that not one of them says positively what a "motive" is, and that—incidentally though—they happen to make collectively the unlucky number, I beg to add another definition, a fourteenth amendment. I do so, however, for the purpose of submitting it to the thoughtful consideration of the committee on terminology and definitions appointed by the M. T. N. A.

Following the example of the above writers and leaving out of sight rhythmic and harmonic motives and confining the definition only to melodic ones, I would say:

"A motive is the orderly arrangement of a group of notes containing but one primary accent. Any group of notes containing more than one primary accent is a compound motive."

While perhaps no explanation of the above definition is necessary, yet I will add, as regards the word "orderly," that it implies the observance of all laws and rules in reference to the formation of melodic progressions.

For the information of non-professional readers who have

no knowledge of the treatment of a motive in a musical composition, I will in a general way refer to some of its uses.

Since there exists some analogy between an essay or a speech and a piece of music, we might compare a motive to a speaker's subject and the repetition of the motive to a speaker's reiteration of his subject for the purpose of making it more impressive. A speaker in the treatment of his subject will naturally make frequent reference to it in the course of his speech. Just so will the composer introduce his subject—the motive—in a variety of ways and at various places in the elaboration of his composition. Applying fanciful names to a motive, calling it "a germ which forces to development and formation," is calculated to mislead the uninitiated, since it might convey the idea that the motive in a composition serves the same purpose as a yeast cake in dough. Such catch phrases contain more poetry than truth. Both the invention of a "workable" motive and its appropriate treatment can only be expected from a thoroughly schooled musician. And even he has, so to speak, to evolve his ideas, as an examination of Beethoven's sketch books will abundantly prove. One of his motives is sketched in no less than eighteen different ways before it suited him for treatment. But, after all, the most difficult part is the treatment of a motive, when and where to use it and when and where to drop it. This requires cultivated judgment, tact and taste, the result of thorough schooling. One of the principal effects of the proper use of a motive (generally termed thematic treatment) is that it imparts to a composition the character of unity or oneness. In the treatment of a motive we see the inner necessity for its repetition, transposition and its various imitations; but the repetition of nearly one-half of a long movement of a sonata or symphony is illogical and ought to be abandoned, since it interferes with the continuity in the development of the subject. Such repetitions are no more justified than the repetition of an act in a drama or opera would be.

In closing this dissertation I beg to advise the student of musical composition not to wait with the subject of thematic treatment till he knows all about harmony, but to attack it soon after beginning that study, and as he advances in the knowledge of thematic treatment he will be practically convinced of the importance of the "motive in music."

BALTIMORE, April, 1888.

#### FOREIGN NOTES.

....The first performance of Mr. Charles Lalo's opera, "Le Roi d'Ys," was at late advices to take place on Monday evening of last week at the Paris Opéra Comique.

....The "Te Deum" and mass composed by Gounod for the beatification of the Abbé J. B. de la Salle will be performed this month in the cathedral at Rheims. The rehearsals are now in progress under l'Abbé Deglaire.

....Here is an example of French sarcasm from "Le Ménestrel." Referring to an opera it says: "It is wending its way slowly but surely toward the eternal rest to which, in a near future, its feeble complexion and all-pervading inanition condemn it."

...."Rolla" is the name of the new ballet, by Mazotti, to be given at the Eden Theatre, Paris, this week. The last representations of "La Fille de Mme. Angot" are already announced. Massenet has under consideration an offer of the management to revive his "Roi de Lahore," with stupendous mise-en-scène and a troupe worthy of the score.

....An interesting case was lately decided by the court at Rouen, in France. Massenet, who went to that city for the rehearsals of his opera, "Le Cid," decided that the tenor, Bucognani, was not equal to creating the part of "Rodrigue." Miral, the director of the Théâtre des Arts, agreeing with the composer, took the part from Bucognani and gave it to Gilbert, who had much success in it. Thereupon the first mentioned tenor sued the director for 25,000 frs. (\$5,000) damages, claiming that, as engaged, he should have created the part. The manager set up a counter claim for 1,000 frs. (\$200). The tenor was nonsuited and condemned in the costs. The counter claim was also not allowed, and in France, at least, the right of authors and composers to choose those who they think will prove the best interpreters of their works has been well defined.

....Count Zichy, the extraordinary pianist, says the London "Queen," never plays in public except for charitable purposes, being not only of high family, but also possessed of ample means, and the singular and romantic facts with which his present extraordinary efficiency is connected insure him crowded audiences wherever he appears. Count Zichy has from childhood been a great lover of music, for which he had extraordinary natural gifts. As a youth he devoted himself to the study of the violin, on which he had already attained great proficiency, when a terrible accident while out shooting turned the course of his life. It was found necessary to amputate his right arm, and it would have appeared to most persons that with this all hopes of an active career in art must be abandoned. But the indomitable character of the young Hungarian nobly triumphed. In a year from the time of his recovery he had mastered the most extraordinary difficulties on the piano with the left hand, which remained to him, and now this one-handed pianist produces effects which, if the eyes were closed, would convince the hearer that he was listening to two, and even sometimes to four, hands upon the instrument.

## PERSONALS.

**MISS HOWE.**—Miss Mary Howe, a young American prima donna, appeared for the first time at Kroll's Opera House, Berlin, on the 5th inst., and scored a success as "Amina" in "Sonnambula."

**TSCHAIKOWSKY.**—Peter Tchaikowsky, after his recent English triumphs, is not resting on his laurels, but is busy with the composition of a new opera entitled "The Captain's Daughter," which is to be brought out at the Theatre Marie, St. Petersburg, next January.

**MRS. JOACHIM.**—Amalie Joachim, the divorced wife of the great violinist, who has long been well known as a concert singer, has just returned to the stage after twenty years' retirement. She made her reappearance at Hamburg in the title rôle of Gluck's "Orpheus," which was formerly considered her best part. She met with a friendly reception, but the critics remark that her middle and lower registers are much worn, and that her stage deportment smacks too much of the concert platform. Altogether, her reappearance does not seem to have been so successful as that of Henrietta Sontag under similar circumstances.

**MATILDA MARCELLO.**—A new star appears to have arisen in the operatic heaven in the shape of a young soprano, Matilda Marcello, who lately made her début as "Lucia" in "Cremo." According to accounts received, Miss Marcello possesses a brilliant, sympathetic voice of extensive compass and great power, is a true artiste, displays marvelous execution, acts with spirit and passion, and is, moreover, gifted with unusual personal beauty. No wonder that this *rara avis*, as the Milanese papers assert, aroused more enthusiasm than any other singer during the last quarter of a century.

**DAVIDOFF.**—Carl Davidoff, the "Joachim of violoncellists," has lately been making a great sensation in Berlin, where he had not been heard for many years. According to the Berlin papers it would be impossible to overrate the wonders of his tone, execution and artistic style.

**PINSUTI.**—Pinsuti, the well-known song writer, who died recently, left over 100,000 lire. We can think of no one more deserving of the lyre than a song writer.

**CROWN PRINCE WILLIAM OF GERMANY.**—The Crown Prince's attention to the details of military matters is evinced in an order to the brigade under his command as to what tunes the bands shall henceforth play on the march. They must not be borrowed from operas, but must be old time tunes formerly played when going to war or on a triumphant return therefrom. Above all he recommends the march "Entering Paris," the "Dessauer March" and the "Hohenfriedberg March."

**LEVI.**—Court Conductor Hermann Levi, who is suffering from nicotine poisoning brought on by excessive cigarette smoking, has left Munich for a cold water cure. Whether or no he will be able to conduct the Bayreuth "Parsifal" performances remains to be seen.

**BERWALD.**—The rising young sculptor, Hugo Berwald, of Schwerin, is working on a bust of Hans von Bülow, which will be completed in a few weeks. He lately finished, also, a portrait bust of A. W. Thayer, the great American Beethoven biographer.

**MISS CAMPBELL.**—Miss Helen Dudley Campbell, the popular contralto, has severed all connection with the Boston Ideals and is once more in the city. Miss Campbell will probably resume her position in a church choir, in which capacity she was always a favorite and a welcome addition to the ranks of our local singers.

**MISS SANDERSON.**—Miss Sibyl Sanderson, the young San Francisco lady who has been singing so successfully in Brussels, where she created the rôle of "Manon Lescaut," has been engaged to sing the same part at the Opéra Comique, Paris. Massenet is now at work on a new opera for Miss Sanderson.

**VAN ZANDT.**—Miss Van Zandt has gone from Paris to Moscow, where she will appear in concerts. Later on she intends to return to the United States.

**GOUNOD.**—Gounod, it is now rumored, is to open a musical school at Pau or Paris.

**RUBINSTEIN.**—The usual rumors set afloat at this time of the season with utmost regularity for the last ten or twelve years, to the effect that Anton Rubinstein will visit this country next season for a concert tour, for which he is to receive the sum of \$100,000, have again made their appearance in the daily press. They have, however, not the slightest foundation in fact, as no negotiations have as yet been entered upon with Rubinstein's impresario, Wolf, of Berlin, all reports to the contrary notwithstanding.

**CLAASSEN.**—We are informed on good authority that Arthur Claassen, the conductor of the Zöllner Male Chorus, of Brooklyn, is soon to exchange his musical activity for one much more prosaic, but also probably more profitable for all parties concerned. It is said that he will become a partner in his father-in-law's pork packing establishment.

**NOT OUR FISCHER.**—During the first performance of Verdi's "Otello" at Brünn the representative of "Iago," Fischer, fell upon his sword hilt during the course of the

second act and severely injured his left arm. A surgeon was summoned, who bound up the arm, and Fischer, against the advice of his friends, insisted on singing the rest of his part, which he did in excellent style and amid loud applause. It afterward transpired that both bones of the forearm were broken, and it was found necessary to place the limb in plaster of paris.

**A. D. TURNER.**—The following sketch of the life of A. D. Turner, late teacher in the New England Conservatory, was kindly furnished our Boston correspondent by Mr. Frank Addison Porter, one of the favorite and most successful pupils of the deceased gentleman: "Mr. A. D. Turner, whose death THE MUSICAL COURIER announced last week, was born in the town of St. Albans, Me., August 24, 1854. In 1871 he began his studies at the New England Conservatory of Music, two years later entering the Boston University College of Music, from which he graduated in 1876, under Messrs. Paine, Buck, Whiting, Emery and Parker. He then studied the piano with Mrs. Schiller. Afterward he gave many piano recitals in Boston, at which he brought out for the first time a large number of modern works. He was for several years organist of St. James' Catholic Church, Harrison ave. In 1876 he was appointed a teacher in the conservatory, and in 1879 Professor of Piano in the College of Music, positions which he held as long as his health would permit.

"As a teacher he not only possessed the power of imparting clearly his ideas, but had a certain magnetism which took hold of the student, and this, with the enthusiasm which he embodied in all that he did, carried the student over difficulties which would otherwise have seemed insurmountable. His aim was ever for the highest and best in the art, a point he ever kept before the student's mind, and as a result not only have a number of them had marked success as pianists, but many are holding high positions as teachers in some of the best schools in the country.

"As a composer Mr. Turner has been prolific. He reached his op. 36 some time since, and among his works are two sonatas for piano and violin, suite for piano and cello, suite for piano, sonata for piano and cello, sonata for piano, three movements of piano quintet, no less than ten sets of studies, a complete set of scales, a duet (vocal) and many pieces for piano containing deep poetic feeling. Not only is his death a great loss to his many friends and the institution in which he taught, but to the musical profession and American art in general, a cause which he had ever at heart."

**MENTER, BULOW, SVENDSEN, THORNTON.**—The London dispatches of the "Times" of last Sunday contained the following musical news:

At Sophie Menter's first concert only works by Liszt will be performed. At the second, Beethoven and Schumann will assist Liszt in making the program attractive.

Von Bülow having positively declined to keep his agent's contract to conduct the Philharmonic concerts, Johann Svendsen, of Copenhagen, has been selected to fill the post during the absence of Cowen.

L. M. Thornton, the composer of many popular songs, including "The Postman's Knock," died during the week in a workhouse at Bath and lies in a pauper's grave.

## Anna Carpenter.

**MISS ANNA CARPENTER** was born in Grand Rapids, Mich., and after receiving a good musical training under the guidance of Prof. F. A. Apel, of Detroit, and Mr. L. A. Phelps, the well-known Chicago vocal instructor, she was during two years a prominent church soprano of Chicago, where she also frequently appeared in local concerts. Miss Carpenter's voice is a dramatic soprano, full and powerful, and of great range. During the season of 1886-7 Miss Carpenter was the soprano at the Brick Church, Fifth-ave. and Thirty-seventh-st., this city, which she left in order to pursue her musical education in Paris, where she was one of La Grange's most successful students. Miss Carpenter is one of the few American singers who have gained marked distinction in the private musical circles of Paris. In the autumn of last year she accepted an offer by cable from the management of the celebrated Mendelssohn Quintet Club, of Boston, and has been their prima donna during their present tour, which has included all the leading cities of the United States east of the Mississippi River. The honors heaped upon Miss Carpenter by all the prominent journals, both as a fine vocalist and exceedingly handsome and charming lady, cannot but be an omen of a very successful future career for that lady.

We shall doubtless hear Miss Carpenter in New York during next season. Aside from her abilities as a concert singer, Miss Carpenter is thoroughly equipped in all the oratorios, and she is, in fact, an artist of versatility.

—The Philharmonic Society, of Dayton, Ohio, held its annual May festival at the Grand Opera House in that city on May 3 and 4. The soloists were Misses Blanche Scoville, Ella Brusman and Mollie Spindler, and Charles J. Davis, S. F. Phelps, George Hessler and G. E. Finke. Mrs. Ella J. Kneisley was the accompanist and W. L. Blumenschein, Dayton's well-known and enthusiastic musician, the director. This is the fourteenth year of the society's existence and the affair this season was a grand success. Mr. Blumenschein was presented with an elegant mahogany baton, decorated with gold, the gift of the chorus.

## HOME NEWS.

—Pauline Hall is said to be quite ill at her residence in this city, and has been in consequence unable to fill her Baltimore engagement.

—Georgia has a silver-throated mule. It is a case of veterinary tracheotomy. They say, however, that his voice is no more musical than it was before.

—Mr. Henry Holden Huss' "Ave Maria," for female chorus, organ, harp and string orchestra, has been accepted for performance at the coming M. T. N. A. concerts in July next.

—Charles Abercrombie gave a lecture on the art of singing at Weber Music Hall last Friday evening, and was assisted vocally by Misses Viola Rider, Florence Pierron and Louise Dumont.

—The story that Col. John A. McCaull is negotiating for his old Broad Street Theatre, in Philadelphia, or any other house in that city, is emphatically denied by him. "I have enjoyed the luxury of the proprietorship of a Philadelphia theatre," he said last week, "and I found it very agreeable but expensive."

—Scalchi has filed a claim with the sheriff stating that the property attached in the suit of Theatrical Manager James H. McVicker against Italo Campanini, the tenor, is valued at \$5,000 and belongs to her. She threatens that unless the property is returned at once suit will be begun for the recovery of its value.

—On May 9 the Detroit Conservatory of Music, under the personal direction of J. H. Hahn, gave a concert devoted entirely to the compositions of E. A. MacDowell, the talented young American composer now residing abroad. His piano concerto in A minor and a group of smaller compositions and songs were given.

—The Boston Orchestral Club gave their third concert May 9, and played the B flat symphony by Gade, Grieg's two melodies for strings, the "Rosamunde" overture by Schubert, and "Marche Heroïque," of Saint-Saëns. G. S. Lamson sang selections by Gounod, Schumann and Chadwick. George Chadwick is the conductor of the club.

—There will be a performance of Dudley Buck's "Light of Asia" by the Harmonic Society of Newark, under the direction of E. M. Bowman, May 31. The solos will be taken by Mrs. Louis A. Peebles, Carl Martin, basso, and William Dennison, tenor. The composer has signified his intention to be present, as this will be the first complete performance of his work.

—Francis Wilson, of the Casino, whose summer vacation began a week ago, sailed for Europe on the French steamer La Gascogne on Saturday, and during his trip abroad will visit nearly all the leading points of interest in England and on the Continent, making a tour of the Scottish lakes before his return. Mr. Wilson expects to be back in New York next August to attend the rehearsals of "The Oolah," which is to be done at the Casino in September, and in which he has a financial as well as professional interest.

—Francis Walker gave a soirée musicale last Saturday evening, at the "Crescent," Hardman's spacious piano warerooms on Fifth-ave. Mr. Walker was assisted by Mrs. Anna Bulkeley Hills and Mr. and Mrs. Edwin W. Haff. Mrs. Valda, who was to have appeared, was detained at home by illness. J. Remington Fairbank gave selections from his opera "Valerie," with the assistance of Mrs. Carrie Hun-King, Perry Averill, B. L. Fitch, accompanists Carl Odell and Fred. Fuller, and a chorus of thirty voices. It was an interesting affair altogether and was well attended.

—William Ludwig, the baritone, who has made a success in this country during the past three seasons, singing with the American and National opera companies, will soon return to England, and has been tendered a farewell testimonial concert, to be given in Chickering Hall on Tuesday, May 22. A number of well-known artists have volunteered for the occasion, and the concert will be in charge of several leading patrons of music. A number of tickets have already been bespoken by some of the Irish societies, to the aid of which Mr. Ludwig has on several occasions devoted his talents.

—The Metropolitan Conservatory of Music, 21 East Fourteenth-st., H. W. Greene, business manager; C. B. Hawley, musical director, and M. E. Palmer, secretary, is just finishing another successful season. Its classes have been overflowing, and their earnest work, coupled with the careful training of the institution, is showing most fruitful results. The faculty of the Metropolitan Conservatory is an unusually strong one. Dr. L. Baralt has charge of languages and lectures; Dudley Buck conducts organ and theory; D. L. Dowd, physical culture; August Dupin, voice training and dramatic representation; H. W. Greene, voice development; Walter J. Hall, piano; C. B. Hawley, voice culture; J. B. Penny, literature of music; Charles Roberts, Jr., elocution; C. B. Butenber, harmony; Harry Rowe Shelley, piano, organ and theory; L. A. Russell, sight singing; S. P. Warren, organ and piano. The second annual reception will be given June 7, at Chickering Hall. Mr. Buck will direct his own classes personally, and Mr. Shelley will preside at the organ. Mr. Shelley, by his judicious and excellent methods of teaching harmony, has aroused much enthusiasm and interest in his classes and their progress has been most rapid.



—Willis and George Nowell, the violinist and pianist of Boston, have been in the city on a flying visit.

—Mr. Svecinski, of the Boston Symphony Orchestra and Kneisel Quartet, will leave for Europe on June 2, on the Champagne, for Havre.

—Mr. Wilhelm Gericke, conductor of the Boston Symphony concerts, will leave that city for Europe on the 26th on the steamship Cephalonia for Liverpool.

—Herman Ebeling opened the new pipe organ of the Presbyterian Church at Xenia, Ohio, on May 4, and was assisted by Miss Grace Reals, soprano. Mr. Ebeling played selections by Bach, Wagner, Wely, Batiste, Thayer and others.

—John Cheshire, the harpist, late of the National Opera, has been engaged by Theodore Thomas to play at the Cincinnati Festival, and by Seidl for the orchestra at Brighton Beach this summer and at the Metropolitan Opera House next season.

—Col. Robert G. Ingersoll has given his photograph to Scalchi, with this inscription: "Imagine amethysts, rubies, diamonds, emeralds and opals melted together. Imagine this molten glory changed to a tone, and you have the voice of Scalchi."

—The lady whom Americans have heard sing as Blanche Roosevelt is now known in Paris as Mme. Machetta D'Allegri, the author of "The Copper Queen," and is being patronized by the Countess of Lytton, wife to the son of the great Bulwer.

—At the Casino on last Saturday night "Erminie" had its 75th and final performance. On Monday night of this week "Nadja" was brought out with great success.

—Mr. Calixa Lavallée, of Boston, announces that he will give a concert and matinée at Montreal, on Friday and Saturday, May 18 and 19, assisted by Miss Maude Nichols, soprano; Wulf Fries, cellist, and J. Willis Conant, accompanist. The concerts will take place at Queen's Hall.

—It is asserted that Helene von Doenhoff, who left the Conried Opera Company just prior to the Pittsburgh engagement, will probably be with the Hess Company in Milwaukee, this summer, and has received an offer from the Metropolitan Opera House management for the next winter season.

—The cable announced yesterday the success of Mrs. Fursch-Madi at the opening of August Harris' opera season, Covent Garden, London. There was a brilliant audience present, including the Prince and Princess of Wales. "Lucrezia Borgia" was the opera sung, and Trebelli and Ravelli sang the other leading rôles.

—The Arion Club, of Akron, Ohio, gave a concert at the Academy of Music in that city, May 9. The club was assisted by Mrs. Emma W. Perkins, soprano; Mrs. Esther Haynes, contralto; Herman Ebeling, of Columbus, and one of the best musicians in Ohio, pianist; Fred. Neddermeyer, violinist, and C. S. Burnham, accompanist. An enjoyable program was presented.

—A May festival was to be held at Lincoln, Neb., May 14, 15 and 16 with a grand festival chorus, under the direction of M. L. Bartlett, of Des Moines. The accompanist is Mrs. P. V. Raymond and the First Congregational Church, of Lincoln, the place of the performances. Handel's "Judas Maccabæus," and A. R. Gaul's "Holy City" are announced.

—There will be a grand jubilee festival in commemoration of the twenty-fifth anniversary of the Astoria Männerchor, Charles Groene, president, beginning next Saturday, the 19th, and lasting until Monday, the 21st, under the direction of the well-known conductor, Philip Stollewerk. A torchlight procession, a "Commerz" concert and a picnic will take place, and visiting clubs from Long Island City, New York, Brooklyn, College Point, Middle Village, Bridgeport and Yonkers will participate in the festivities.

—Mange's French opera company played a disastrous engagement at Baltimore last week. It is a large organization, which was formed in Paris for a season at New Orleans. It remained in New Orleans four months, and a few weeks ago started on a tour North. It gave heavy opera at slightly advanced prices in Baltimore, but it struck a bad week, and on Saturday the chorus did not have money enough to pay board bills. A benefit performance was tendered, with "Faust" as the attraction, but the audience was small, and when the receipts were divided it was found that they did not have enough to get to New York. As their destination is France, it is hard to tell how they will get there. The principals have money enough to get home and are all right.

—From the Boston "Musical Herald" we quote the following:

MESSRS. EDWARD SCHUBERTH & CO., NEW YORK.

"Moment Musical" }  
"Valse Gracieuse" } ..... O. Floersheim  
"Scherzo" }

Our esteem for the excellent New York composer is but heightened by these works, in which the spontaneity and geniality are commendable. In the first a very neat, five note figure is worked up into a masterly piece of song form (or first rondo), in which, although it is never present, the skillful inversions, the treatment in sequence, &c., prevent any trace of monotony. The contrasts in the waltz are also striking, the chief theme again having a figure of five notes, swinging and fitted for its use. The subsequent guitar-like theme gives a tropical flavor to the whole which we admire. The scherzo is the largest work of the three. Like Schumann,

the composer gives the form a double trio, and the two trios are so different in style that the general effect is much heightened thereby. We especially like the variation of the second theme of the first trio, and the broad return of the first theme after it, with arpeggio accompaniment. We gladly commend all three works to advanced pianists.

## From Bologna.

[Translated.]

INTERNATIONAL EXHIBITION OF MUSIC.

BOLOGNA, ITALY, 1888.

Honorary President, GIUSEPPE VERDI.

Active President, ARRIGO BOITO

No. 1890.

BOLOGNA, April 25, 1888.

**D**ISTINGUISHED GENTLEMEN—Many thanks to you for THE MUSICAL COURIER of 1887 you so kindly send us, and we beg to inform you that the same, after the exhibition is over, will be presented in your name to the archives of the Musical Lyceum of Bologna.

A regular receipt will be sent you immediately upon the arrival of the above mentioned COURIERS. Again, with many thanks,  
Most respectfully yours,

GUSTAVO SANGIORGI,

Vice-President.

To the distinguished gentlemen, Blumenberg & Floersheim, Editors and Proprietors The Musical Courier, New York.

## Musical Instruments.

REV. E. WENTWORTH, D.D.

(CONTINUED.)

**I**N 1784, at the Händel commemoration, there were 277 instruments to 320 voices. Such an arrangement would be regarded as preposterous now. The Cincinnati Festival of 1882 had 160 instruments to reinforce 600 voices.

Gardiner, in 1832, criticises the concert orchestras of his day, in which the stringed instruments are overpowered by a crowd of flutes, clarinets, bassoons, trumpets, trombones, drums and horns.

The grand musical festival in New York in 1882, in the Seventh Regiment Armory Hall, had 3,000 singers, a grand organ and 300 orchestral instruments.

Fancy the orchestral effect of 100 violins, 72 tenor and bass viols, 40 double-basses, 6 harps, 8 flutes, 8 clarinets, 8 bassoons, 13 horns, 11 cornets, 4 trumpets, 9 trombones, 3 tubas, 4 kettle-drums, 2 bass-drums, 3 snare-drums, 2 triangles and 2 cymbals!

When this Niagara of harmony was poured forth in a grand chorus upon an audience of 10,000 the effect may be imagined, but cannot be described.

In his famous Peace Jubilee Gilmore combined 10,000 and 20,000 voices, with proportionate instrumental accompaniment, accompanied by the firing of cannon by way of rhythm, but these mammoth combinations will never be repeated. There is a limit to ears as well as voices.

THE ORGAN.

The organ has been fitly described as the "king of instruments."

From the simple shepherd's reed of the pristine ages it has grown to its present magnificent proportions.

In Oriental countries and classic days rude clusters of rude pipes were called organs.

In something like its present enlarged form it has guided the songs of the church for a thousand years.

Its history can be traced since 950, when the Bishop of Winchester had one in his cathedral, the largest then known.

It was described in Latin verse in the tenth century, and the translation has come down to us:

Twelve pairs of bellows, ranged in staid row,  
Are joined above, and fourteen more below.  
These the full force of seventy men require,  
Who ceaselessly toil and piteously perspire,  
Each aiding each, till all the wind be prest  
In the close confines of the incumbent chest,  
On which four hundred pipes in order rise,  
To blow forth the blast that chest supplies.

This organ had ten keys, and forty pipes to each key. The keys were four or five inches broad, and had to be pressed down with the fist. It required for blowers men enough to man a frigate!

The pipes were brass and exceedingly harsh in sound.

The compass of the organ in the twelfth century did not exceed twelve or fifteen notes. Like bell-chimes, it sufficed for the unison melodies of the times.

The great organs of England all date this side of the Restoration. The Puritan iconoclasts destroyed all the organs when they converted the churches into horse stables, though Milton was an organist and Cromwell himself was fond of the organ.

Fifty years ago the great Haarlem organ, with its 5,000 pipes, was world-wide celebrated.

It has several rivals in Europe and America now. There are thirty organ factories in the United States.

Modern invention has endowed the organ with a thousand facilities in mechanism, pneumatic and electric, unknown to former generations.

It has shared in the spirit of the age and American enterprise. Theodore Thomas says, "We make the best pianos, best violins, superior brass and wind instruments, and organs" of like quality.

The Cincinnati organ has 94 stops and 6,237 pipes, with a carillon of 32 steel bells. Its cost was \$30,000.

The organ of the Stewart mausoleum at Garden City, L. I.,

has 115 stops and 7,150 pipes. It cost \$100,000, is blown by steam and so arranged that the chimes of the church tower can be rung from the keyboard. It is equal to five organs of the largest size.

The Cincinnati instrument is as large as two ordinary city houses, three stories high, filled with rows on rows of pipes from a half-inch toy whistle to boxes thirty-two feet long and twenty-four inches by thirty in diameter. Ward Beecher is said to have crawled through the low C trunk when his organ was erected. The "box of whistles" embodies the effects of all styles of wind and string, and, except in the case of the street barrel-organ and house orchestron, is as natural to the church as is Gothic architecture.

Whose storied windows, richly light,  
Cast, ever, dim religious light;  
There let the pealing organ blow  
To the full-voiced choir below,  
In service high and anthems clear,  
That may, with sweetness, thro' mine ear  
Dissolve me into ecstasies,  
And bring all heaven before mine eyes.

These fine lines of Milton refer, of course, to organ-playing that is organ-playing, and not to screechings and howlings evoked by unskilled fingers from untuned pipes that remind listeners more forcibly of the other place, the sheol of the New Version.

We have heard extemporized interludes and voluntaries such as never flowed from the experienced fingers of Bach, Händel, Mendelssohn, Whiting, Morgan, Damrosch and other masters of the stops, pedals and manuals.

Probably the king of organists was John Sebastian Bach, who flourished in the former part of the last century, born in 1685, two hundred years ago, living in the time of Voltaire and Frederick the Great. He died in 1750. Not long since a lady, who probably wished to pass for a connoisseur in musical matters, asked Gilbert, the writer of the librettos of Sullivan's sparkling operettas, if Germany's great organist, "Batch," was still composing? "No, madam," said the witty author of "Pinafore" and "Patience;" "I think, as he has been dead a hundred and thirty-six years, that by this time he must be de-composing."

(To be continued.)

## FOREIGN NOTES.

... A phenomenon only half as old as Josef Hofmann, Leopold Spielman, is having a great run at Vienna. He is only five.

... The Wagner Theatre, at Bayreuth, the Theaterplatz and the Allée leading to the town are all to be provided with the electric light.

... Mrs. Beebe-Lawton and her husband did not make much of a success at their début before a London audience at Albert Hall, April 30.

... M. Alexandro Philipson, of Florence, has offered two prizes of 300 and 150 francs respectively for the best classical concerto in four movements for two violins, viola and violoncello.

... The International Music Exhibition, at Bologna, was opened on the 6th inst. at 1 P. M. in the presence of the King and Queen of Italy. The ceremonies were most imposing.

... Things grow worse and worse in Russia. The latest outrage was at a concert in St. Petersburg, where two selections were played by forty-eight pianists upon twenty-four grand pianos.

... A music bourse has been started at Berlin for the purposes of buying, selling and exchanging second hand music. This institution is said to have already become very popular, and to include among its members natives of all parts of Germany and even foreigners. The subscription is a quarter of a dollar for three months.

... It is announced that the famous singers of the Sistine Chapel of Rome are about to go to Paris for the purpose of lending their aid to a work of charity. They are to sing in one of the fashionable churches. "All Paris" will, no doubt, flock to hear Mustafa and his men should they be allowed to leave the Vatican for the purpose of treating the sinful and cynical inhabitants of the merry metropolis to a taste of their vocal quality.

... Rubinstein's opera "Sulamith," which is based upon the "Song of Solomon," was brought out at Berlin on the 4th inst. It was given in concert form, and, not, as at Hamburg, with stage accessories and costume. The soloists were Miss Leisinger, "Sulamith;" Rothmühl, "Shepherd;" Krolop, "Captain," and Franz Schwarz, "Solomon." The work was played by the Royal Court Orchestra, under the conductorship of Deppe, and is described as one of Rubinstein's best compositions.

... The Institution for Aged Opera Singers, endowed out of the fortune of 1,000,000 francs left for that purpose by Rossini, is now built, and it is hoped that it will be furnished and ready for its inmates by October 1. It is situate at the Pont du Jour, Paris. The ground floor contains the offices, the dining hall, reception salons, and so forth, and the upper floors are devoted to private rooms, each gentleman or lady having a separate apartment, which will form a sort of combination sleeping and living room. At the rear is a large pleasure garden. The Foundation Rossini is reserved exclusively for aged singers or musicians of either sex, who must

be of French or Italian nationality—German, Englishmen and others being excluded.

... The Berlin musical critic, Tappert, in a lecture on the origin of musical instruments, pretends that the first music was made by clapping the hands together, that the stringed instruments owe their origin to the bow with a string (not the violin, but the arrow bow), and that then came the drum to support those who fight; and he says, being one of the first, it will be one of the last instruments, because so long as there are two men on earth they will quarrel. Query: As of these last two men one must die first, what instrument will the remaining one play, and what will be the piece he will play—"The Last Rose of Summer," or the "Dead March" in Saul for his own funeral, and will he bury himself?

### Music in Boston.

EXTRA WAGNER CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA—THE LAST CECILIA AND BOYLSTON CLUB CONCERTS OF THE SEASON—CHADWICK'S AMATEUR ORCHESTRAL CLUB.

BOSTON, May 12, 1888.

Winter storms have waned  
At the wakening May,  
And mildly spreads  
His splendour the spring;  
He buoys himself  
On bending breezes,  
Wonders last  
Along his way;  
O'er field and forest  
Floats his freshness,  
Wide with laughter  
Wakes his look.

—W. Walküre.

BOSTON is far behind New York in Wagner culture. By nothing was this more conclusively demonstrated than by the cool reception of the "Dead March," that most immortal poem of sorrow, with its marvelous brass chords. An audience that can listen to that and be stolid knows little of Wagner. Gericke has done a good deed in producing the Parisian version of the "Tannhäuser" overture, bacchanale and Venusberg duet. The overture is materially weakened in this version; the bacchanale enlarged to a very considerable length and the duet much elaborated. The frenzied and delicious orgies of the orchestra in this wonderful bacchanale roused the audience to demonstrations of decided warmth. The chorus of sixteen ladies who sang the phrases, "Nacht euch dem Strande," in the ante-room did poorly enough.

In the duet Lehmann and Kalisch electrified the audience, particularly where Kalisch gave the words "Koenigin Goettin laast mich ziehen!" Here I would venture to suggest to Mr. Kalisch that he endeavor to modify that peculiar, stiff attitude and terrible diaphragmatic breathing which so materially detract from his really magnificent powers of expression. Mr. Kalisch did better last night than he ever did before, not forcing his breath as he often does. I make this remark because so many have spoken to me about that wonderful walk and attitude and peculiar method of breathing. I do not say that he breathes absolutely wrong, but I do say that it looks as though he had great trouble with his breath and was wearing his voice out. During this week Maria Hueffer-Wolzen-Tappert-Alfred Forman's translation in alliterative verse of "The Nibelung's Ring" and any works relating to Wagner have been eagerly read, and Boston has learned more about Wagner in this week than ever before. Can anyone longer doubt that Wagner is the favorite of the present and the "musician of the future?"

In looking over a number of my old feuilletons on Wagner I noticed some articles by Ferdinand Avenarius on "Wagner as a Child." He tells how Richard and his sister Cecilia would wait for the little crooked legged Kapellmeister Weber, with his big glassed spectacles on his big nose, with a long gray coat and a shabby walk, to pass by their house on his way from rehearsals, when he would say to Cecilia: "I tell thee, Cicely, there goes the greatest man alive; thou hast no idea how great he is." Also in Franz Muncker's (son of the burgomaster of Bayreuth) "Reminiscences of Wagner," in which he tells us of the dread aversion the Meister had to that school of rabid and iconoclastic Wagnerians that so largely increased the number of his enemies by their idolatrous praise of their demigod. Again, I found a series of papers by Heinrich Laube. He tells us that he found the first presentation of "The Flying Dutchman" ghastly, pale and oppressively overwrought. He tells of interesting walks and talks with Wagner on the "Brühl" terrace.

He objected to the too difficult nature of the Venus Mountain music, saying, "It should be more simple, in the Italian style," and Wagner answered: "Schroeder Devrient, my first 'Senta,' also said that, and I am a much greater friend of euphony than you suppose."

To proceed with the program. Mr. Kalisch sang, as the second number, the "Preislied" from "Die Meistersinger" in a most poetic and refined manner. The last selection was the heroically elevated duet between "Siegfried" and "Brünnhilde," and a positively effulgent effect was produced at that superb climax—

"Hail to Brünnhilde,  
Broadening star!  
Hail, lightning love!"

"Hail, Siegfried,  
Brightening sun!  
Hail, lightning life!"

The death of "Siegfried" was magnificently rendered, and the closing tragedy, the death of "Brünnhilde" with the words:

"Siegfried! Brünnhilde, see!  
Happy halls thee thy bride,"

was a triumphant close of a grand treat in music. The audience called and recalled both the singers and Mr. Gericke, and beautiful flowers were bestowed upon them.

As per announcement on Music Hall bulletin Mr. Franz Kneisel will direct the summer promenade concerts, 1888. The last concert of this season by the "Kneisels," next Thursday, will bring the program: Beethoven quartet, F major; Bach ciaccone, D minor, for violin, Franz Kneisel, and octet, op. 30, Mendelssohn, the quartet assisted by Messrs. Mullaly, Kuntz, Bach and Campanari.

So poor Campanini's "Otello" company is no more, and Italian opera is a thing of the past any way. So "Otello" had to go the way of all flesh; some numbers in the opera took well—e.g., the invocation of the fire (chorus), the drinking song, reminding forcibly of Gounod's "Mephisto Song" in "Faust"; "Iago's" "Creed" and the sweet, rocking madrigal in the fourth scene, first act. The great success was the "Ave Maria," which was tumultuously redemanded.

The entry of "Otello" reminds one forcibly of "Lohengrin's" swan song, and the love scene also reminds one of "Lohengrin." The treatment of the brass throughout the opera out-Wagnered Wagner. As a prominent composer said who sat behind me, "Talk about brass, why I never heard anything like this for noisy brass." "Otello" is not a strong opera. It cannot compare with "Aida" for general merit and interest, and is sadly deficient in melody, abounding in the hideous Verdi unison passages. The chorus sang well, the orchestra did fairly well, but was ever ridiculously noisy and uncontrollable. Campanini did wonders. It seemed like the Campanini of old, Galassi "owned the stage" when he was on it. Scatchi had no singing to do, and the less said about the others the better. Boylston's last concert (fourth of fifteenth season) brought a most peculiarly interesting program. Native composers were represented by "Will o' the Wisp," Louis Maas; "Hail to the Chief" Charles Tinney, both of which were redemanded. The serenade of Meyer-Helmut (mixed voices), "Laurinda and Clarinda," second part, soprano canon, by Abate Clari; "Summer is a-Comin' in," old English pastorella; "The Hunting Chorus," Julius Benedict, and other numbers made up the delightful program. The club sang with a delicacy and refinement that was as pleasing as was Mr. Osgood's conducting and Mr. Petersilea's and Mr. Milo Benedict's accompanying, which was simply perfection.

The last Cecilia concert was fully as fine, the sacred and awe inspiring "Sanctus" and "Benedictus" from Beethoven's mass in C, Händel's "Crown with Festive Pomp Hercules," Cornelius (Peter), selections from "Barber of Bagdad," and some of the wellnigh divine music from "Parsifal," viz., the entrance of the Holy Grail, the consecration, response and blessing. The noble and stately antique church modes or tones used give an ecclesiastical coloring to this mystic music drama. Solos were given by Mr. Parker, Misses Dutton and How, and it would be impossible in a letter to enumerate all the riches or beauties of the program. The Boston Orchestral Club, an amateur association, under George W. Chadwick, gave a very creditable performance. God bless the amateurs, for they are the backbone, and what is more, the bread and butter of the artist. The program: Overture, "Rosamunde," Schubert; symphony, B flat, Gade; melodies for strings, Grieg; "The Lament" and "Allah," songs by Chadwick, and "Marche Heroique," Saint-Saëns, quite a program for amateurs. The event of the Bostonians' opera season here next week will be "Mignon."

Your correspondent gave a recital at the New England Conservatory on Thursday, playing the A major concerto of Liszt and that composer's great "Don Juan" fantasia for the first time in the New England Conservatory. He was assisted by Mr. Carlyle Petersilea in a sonata for two pianos, by Huber, by Mr. Emil Mahr in Goldmark's suite for piano and violin, op. 11,

and by Mr. Tinney (C. F.) and Mr. Whitney (W. L.) in "The Lord is a man of war," Händel, and "Suona la tromba," Bellini. Sleeper Hall was crowded to its utmost capacity. We may say that the Boston musical season is virtually at an end, and a rich season it has been in every respect, and one not to be forgotten. The fruit trees are thinking of blooming, and "ubi mel ibi apes," the season when "Amor omnia vincit" is at the door. One thinks of green woods and swards and strawberries and cream. Away with crowded music halls! Let us out into God's mighty orchestra of nature, and listen to nature's "low voiced thundering organ pipes."

W. WAUGH LAUDER.

### Louisville Correspondence.

LOUISVILLE, Ky., May 10.

THERE have been two or three concerts in Louisville during the past month well worth hearing, that of the Musical Club, conducted by Mr. Shackleton (of whom we have spoken in a previous letter as a thoroughly cultured gentleman), an amateur he calls himself, but he is more than that, he is a musician by the grace of God. His knowledge of phrasing, tempo and tone quality made the choruses directed by him most artistic and enjoyable.

The following program was well given:

Singer's March	Becker
"Distant Bells"	Male Chorus. Mackenzie
"The Bell Ringer"	Ladies' Chorus. Wallace
"Annie Laurie" (request)	Baritone solo—O. A. Beckmann. Harmonized by Buck
"Spinning Chorus," from "Flying Dutchman"	Male Chorus. Wagner
"Ladies' Chorus—Incidental solo, Mrs. Ida Cragg Chatterton.	
"Fatinitza" "Such Resemblance"	Suppé
Mixed Quartet—Mrs. Katie Elliott, Mrs. Shackleton, Messrs. Morrison and Püngst.	
"Faust," "Soldiers' Chorus" (request)	Gounod
"Hurley Mill"	Male Chorus. Corder
"Reveries"	Ladies' Chorus. Storch
Soprano solo, "Air Varié"	Male Chorus. Proch
"Sweet and Low" (request)	Miss Copeland. Barnby
"Lohengrin" selections	Male Chorus. Wagner
"King's Prayer," quintet and mixed chorus.	
"Finale to Act II," "Elsa's" solo, quintet and mixed chorus.	

Miss Alice Copeland, a pupil of Mrs. Emily Davison, one of the best vocal teachers in Louisville, sang charmingly and evinced correct artistic study. Mrs. Katie Elliott, also a pupil of Mrs. Davison, has what in Vienna is called a "Wagnerian voice," loud, penetrating, powerful.

The other concerts were the piano recitals of Mr. William H. Sherwood, assisted by Mr. William Frese, an excellent local teacher of piano and organ. These recitals, under the patronage of Smith & Nixon, piano dealers, were attended by the first musical element in the city. The programs were admirably calculated to exhibit Mr. Sherwood's mastery of technical difficulties. His interpretation of Wagner's "Magic Fire," as the program called the flickering "Feuerzauber motive," was enthusiastically encored, but his own compositions and those of the young American composers he gave pleased us best.

A concert by a military regiment of youthful city gentlemen, at which Miss Currie Duke, the young violinist, daughter of Gen. Basil Duke, played, was worth patronizing for her sweet sake. The German words "liebliche Erscheinung" exactly express this lovely girl's appearance before the footlights. This rosebud of a girl is so dreamily lovely, so high bred, so essentially the noblest type of a true Southern gentlewoman, that her playing, exquisitely artistic as it is, seems secondary to her charming presence. One waits for the flash of her glorious eyes rather than the sweep of her bow, and yet she is "artiste musiciennes aux bouts des ongles."

OCTAVIA HENSEL.

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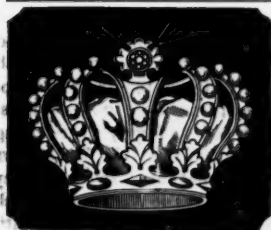
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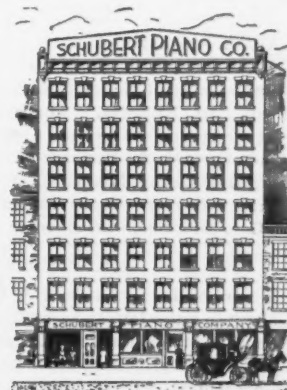
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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, MAY 16, 1888.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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IT was rumored in Boston last Sunday that the already protracted illness of Oliver Ditson had taken a serious turn and that his recovery is doubtful.

A TRANSACTION has just been closed between parties in the Boston trade which is of importance and interest. Although we have been cognizant of the negotiations for some time we withhold the information, as the papers have not yet been signed. We hope to be able to give the news in the next issue.

HAINES BROTHERS are now getting out a remarkably handsome lot of fancy case uprights. These cases are in mahogany, American walnut and imported walnut. They are beautiful specimens of pianos. Haines Brothers have been doing an excellent trade thus far this month, and if it continues for the next two weeks they will have no cause for complaint this year.

A LARGE and harmonious assemblage of members of the piano and organ trade met by mere coincidence in the office of Messrs. Geo. Steck & Co., on Fourteenth-st., last Saturday. The gentlemen who constituted the improvised meeting were Wiley B. Allen, of Portland, Ore.; M. A. Paulson, of the Century Piano and Organ Company, Minneapolis; Chas. T. Sisson, of the Farrand & Votey Organ Company, Detroit; Geo. Steck, Geo. Nembach, Alfred Dolge and Louis Kaemmerer.

THE firm of D. S. Johnston & Co., Cincinnati, is about to retire from the piano and organ business, and the stock on hand will be sold gradually. Mr. Johnston goes out of business on account of his wife's health, which necessitates her removal to a climate more salubrious than that of Cincinnati. It is probable that Mr. Johnston will again be heard of as a member of this trade, no matter where he may determine to reside.

DURING his last visit to Boston Mr. Ernst Knabe, of Wm. Knabe & Co., Baltimore, gave a complimentary dinner at Vercelli's to a large number of prominent Boston musicians and artists. Among those who were Mr. Knabe's guests we find Messrs. Buckingham, Lincoln, Tinney, Rotoli, Dewey, Perry, Morse, Wulf Frier, Otto Bendix and Carl Faclden, all members of the

faculty of the New England Conservatory of Music. Mr. E. W. Tyler, the representative of Messrs. Wm. Knabe & Co. in Boston, was also one of the guests.

THE piano action factory of G. W. Seaverns & Son, Cambridgeport, Mass., is kept very busy on account of large orders from the Everett Piano Company, the Henry F. Miller & Sons Piano Company and Vose & Sons, all of Boston. These piano manufacturing concerns use, in the aggregate, a large number of Seaverns actions.

WE understand that Mr. Currier who, for more than twenty-five years has been with the Mason & Hamlin Company, will not continue at his post after June 1. Whatever may have been the reason for this rupture, as it appears to be, no doubt Mr. Currier will in the future be found among the active men in the piano and organ trade of this city.

THE "Decorator and Furnisher," in an article on costly curiosities, says:

The highest priced piano in America is owned by Mr. H. G. Marquand, of this city. The works were made by Messrs. Steinway & Sons, and the case, which was built in London, was designed and painted by Alma Tadema. It cost \$46,000.

Sir Donald Smith, of Montreal, is the owner of the costliest piano ever made in this country. It is also a Steinway, and the case was made by Pottier & Stymus. It cost when landed in Montreal \$26,000.

E. L. WILSON, of Boston, who has been engaged in selling stencil pianos, known as the Boston Piano Company pianos, for some time, has finally decided to manufacture pianos. He has leased a building on George-st., near the factory of the New England Piano Company, and has engaged the services of Mr. Geo. W. Carter, as manager. The Carter Piano Company, formerly in the stencil piano business at 122 Eliot-st., Boston, has in consequence ceased, and Mr. Carter will in the future be found in the new factory of E. L. Wilson, where his experience and judgment will, no doubt, prove remunerative to Mr. Wilson, as well as to himself.

IF the party who has been traveling over the country telling malicious stories about the editors of music trade papers would only complete his narrative and give a description of his commercial relations with the Derby Silver Company, he might succeed in making himself an interesting object to piano and organ dealers generally. It is not always bully to be a bully, even if you are six feet high. In the nineteenth century brain is looked upon as a necessity, even in the piano and organ trade, and the mere fact that you have a big physique and small head cannot be urged as an apology for rudeness and stupidity. Hang this on your button hook and reflect upon it, Francisco.

A RECENT conversation with a piano manufacturer on the subject of piano scales leads us to ask if it would not be a good idea for certain manufacturers to develop the scales of pianos they are now making, instead of expending money and time upon new experiments on scales. We know of a firm that have made 16 scales of uprights and they are disconsolate because they have not made one success in all these scales. Our advice to them is to develop a few of these scales; to work upon them and thereby discover their respective defects. It takes time and application before a scale is made normal, and the instances are few and far between when scales were produced that were at once satisfactory. Scales should be developed and experimented upon and not indiscriminately thrown aside.

THE following item from the Boston "Herald" of May 9 is of interest to the trade:

L. Foster Morse sold at auction yesterday afternoon, by order of the administrator, the estate of the late William Gray. The large, old mansion house, on Howard-ave., was sold to Mr. P. H. Powers for \$9,000.

Mr. P. H. Powers is well known as one of the owners of the Emerson Piano Company, of Boston, and his purchase of the Gray mansion was an excellent real estate

speculation. The next day he was offered \$12,000 for the property, but he holds it at \$15,000 and is not anxious to sell. In Boston real estate circles this property in the hands of Mr. Powers is considered one of the greatest bargains in the line. Mr. Powers is to be congratulated on his judgment and his new investment.

J. A. KIESELHORST, of St. Louis, was East last week to endeavor to make an arrangement with some piano manufacturer who was to contribute \$1,200 per annum toward a new building that Kieselhorst is about to lease and in which there is a small music hall. For this contribution Kieselhorst was to push that particular piano most actively. Kieselhorst represents the Miller piano, but the Millers would not enter into the scheme. Neither did any New York house see wherein the advantage of such an arrangement existed. It is probable that Mr. Kieselhorst will secure the co-operation of the W. W. Kimball Company, of Chicago. He now represents the Emerson piano for Kimball in St. Louis.

M. R. C. C. CURTISS, manager for the Chicago branch of the Weber house, visited Omaha and Lincoln, Neb., last week and reports business at both points very satisfactory. At Lincoln the Weber is represented by Curtice & Thiers, successors to W. H. Prescott, and at Omaha, by the new and very enterprising house of Alfred Meinberg Company. Mr. Curtiss says their business with this house has been the best they have ever had in Omaha and that the Weber is now well established in the favor of the better classes of the citizens of this Western metropolis.

Probably no piano is better represented throughout the West than the Weber. At Kansas City, Omaha, St. Paul, Minneapolis, Milwaukee and other large points in this territory their agents are all first-class dealers, who are doing a large and increasing business, and Weber pianos have been steadily gaining ground and will continue to do so. The Weber people are entitled to much credit for their good judgment and management.

THE Worcester "Evening Gazette" of May 10 prints the following advertisement:

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In fact, a house like S. R. Leland & Son should never identify themselves with such a stencil concern and Cheap John institution as that managed by Swick, of Paterson. Intelligent dealers who read Swick's circulars are sufficiently nauseated not to run the danger of purchasing a Sick piano.

## THE ROGERS ACTION.

MR. CHAS. E. ROGERS, of Boston, inventor of piano stringing devices and piano actions, sends the following communication to this paper.

BOSTON, May 10, 1888.

Editors Musical Courier:

Having heard it reported that a certain piano manufacturer had purchased the exclusive right to use my new upright piano action, I will simply say that I have never given anyone the exclusive right to use it, but have granted several shop rights. A digest from the Patent Office in Washington, D. C. (where such things are recorded), will prove the truth of my statement.

Yours truly, C. E. ROGERS.

—The death is announced of Christian Dietz, an aged piano maker, eighty-seven years old, in Brussels, Belgium, April 7. He was a skilled mechanic and was the inventor of many musical instruments, notably one called the polyplectron. He was also the son of the inventor of the first clavichord.



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WE do not hesitate to announce that there is no piano manufacturing firm in this country that has been so continuously busy, and that has had, and now has, so large a number of unfilled orders on its books, notwithstanding the best facilities for the production of a large quantity of pianos weekly, as the Emerson Piano Company, of Boston. The trade of this firm since January has not been interrupted by a single week, or even day, of dullness, and there is no let up at the factory, where, with increased facilities recently added, every square inch of room is occupied in one way or the other to supply pianos as rapidly as possible to the trade.

Orders are now on file for pianos that are to be shipped during May and June to all sections of the Union and Canada. The books show a constant demand for Emerson pianos in the Pacific Coast States, in Texas, throughout the South and the West and in Ohio, Pennsylvania and New York State. In fact, there is no developing section and no thickly populated section occupied by active and intelligent piano agents where the Emerson pianos are not in demand and where they cannot be sold at handsome profits. The Emerson piano has attained such fame for solidity of construction, and consequently for durability, and its reputation (especially since the new stiff back uprights have been placed upon the market) for musical worth has gained so enormously and suddenly, as it were, that the demand for the instrument, which always was active, naturally increased far beyond the ordinary precedent.

In all sections of the country the musical elements of the communities have taken special interest in the new Emerson uprights, for these instruments appeal distinctively to the cultivated musician, and the approval and commendation of this element have added particular force to the claims of the manufacturers of the Emerson pianos. For these reasons the Emerson piano is one of the best selling instruments in the hands of active agents to-day. For these reasons the books of the company are filled with orders.

We may as well state here that the company have leased a very large warehouse on Tremont-st., which they will occupy at the end of this year. The exact location will be announced in one of the coming issues of THE MUSICAL COURIER.

## THE STENCIL READS A MORAL.

WE received the two following communications last week:

Editors Musical Courier:

Please inform me if the D. H. Baldwin & Co. piano is a stencil piano or not? There is an agent here trying to make the people believe it is not.

Yours truly, R. C. BOLLINGER.

TEXARKANA, Ark., May 6, 1888.

Editors Musical Courier:

There is an agent here selling the Baldwin piano and has one in my house which he charges \$350 for. He says Baldwin & Co. make the piano and it is very fine and is not a stencil piano. Will you please tell me something about it, as I have no other means of finding out? You will do me a great favor by letting me know in your next issue.

Very respectfully, Mrs. Sue G. Fen.

There is no Baldwin piano factory, consequently a Baldwin piano is a stencil piano. Here is an instance where the stencil reads a great moral, for D. H. Baldwin & Co. are a house of the very highest and most elevated commercial standing in the music trade and have therefore never claimed to be the manufacturers of the Baldwin piano. Their traveling men have been instructed never to make such a claim, but to tell the truth about the piano. And yet their name seems to be used and abused by someone without their knowledge, to sell a stencil piano for \$350. Why? Because the stencil opens the way for questionable transactions. The moral can be traced in that feature of the stencil where it appears as a specific element in the piano trade. If it is, then, recognized as a legitimate element it opens up the choicest opportunities to do business under false pretenses for those who do not mind doing that kind of business. And all the honest and honorable firms, such as D. H. Baldwin & Co., cannot prevent the dishonest and unscrupulous dealers and agents from using the select name of Baldwin or pointing to it as a firm that does a stencil business. These dishonest dealers do not explain the differences between the manner of representation of the stencil piano by the Baldwin house and themselves.

Oh, no! They say: "We can stencil; don't D. H. Baldwin & Co. sell stencil pianos?" The purchaser does not know that D. H. Baldwin & Co. do not sell their stencil pianos under false pretenses, while the dishonest dealer does.

What better evidence is necessary than the present

case to make the position of THE MUSICAL COURIER on the stencil impregnable? Does not the stencil carry its curse with itself? Is there a more profound moral lesson than the above necessary to adorn the tale?

## CARLOADS OF ORGANS

are being shipped daily from the Cornish Organ Factory, situated at Washington, N. J. This firm started a few years ago manufacturing instruments on a small scale, but when the superior qualities of their organs became known their trade increased with such rapidity that it necessitated the building of additional factories, until to-day they have one of the largest and best equipped institutions upon the face of the globe. They are entirely responsible financially and enjoy an enviable reputation as organ manufacturers. Send for their handsome illustrated catalogues. Always address Cornish & Co., Washington, N. J.

THIS is an advertisement in the "Judge," and is in the main true, barring some extravagant statements that may be looked upon as excusable in an advertisement of that kind. If Cornish & Co. would advertise themselves generally as organ manufacturers they would be telling the truth, but when they announce, even indirectly, that they make pianos, and some of their catalogues say so, they print a deliberate, downright falsehood. Every Cornish piano is a false pretender; every one of these pianos is a stencil fraud, and this fact should be made known. Cornish & Co. should get out of the stencil piano business and not mail their piano catalogues to the many Catholic institutions with which they do business. It is not the fair thing to sell stencil pianos to Catholic schools and convents, and we fail to see how Cornish & Co., who represent themselves as good Catholics, can reconcile their stencil piano transactions with their religious pretensions. At least, the priests and bishops should know all about the stencil piano humbug and thereby be enabled to close the doors of their institutions to these stencils and stencilers.

## "WHY I AM A STENCIL PIANO."

[By permission of the "North American Review."]

"IF," said the stencil piano, with sad dignity—"if you think I intend to defend my birth you are very much mistaken." "Oh, no!" chorused a half score of old uprights and grands, the occupants of a storehouse for instruments. "Oh, no—do, pray, go on! We have, we admit, been curious; but, knowing you are sensitive, said nothing until you volunteered yourself to tell us of your origin."

The room was stifling hot, for it was summer time, and the old pianos eagerly clustered themselves about a well-worn upright whose doleful visage and battered body spoke volumes for its past life. The instrument, nevertheless, had something pathetic in its face that betokened sorrow suppressed, and although there was at times a defiant ring in its voice, yet it was a gentle voice, a meek, suffering voice, withal unmusical and harsh. Its very earnestness, however, instantly commanded the attention of the group of fashionable but old and somewhat cynical pianos who were listening to what the little upright had to say.

"Mine has been a sad career," said he. "I could spin you a yarn that would make your very sounding boards crack with horror, but I refrain and will but incidentally touch on some of the salient occurrences of my existence."

"How well he talks," said a coquettish lady upright to an old, disagreeable, rheumatic grand, who merely grunted, "Verbosity." "I am not very old," proceeded the upright, "not nearly so old as I look, nor have I been dissipated, and yet I appear so; the ravages of early decay are, I know, indelibly stamped on my features, but I must confess that it is not my own fault. The fault—nay, the crime—lies with my makers, who are responsible for my present wretched condition; for hear me, ye scions of aristocratic houses, old and worn out though ye be, I am base born, a bastard piano; I don't know who my parents are and never expect to."

A shudder of pity swept over the company, and the coquettish upright was observed to blush deeply through her veneer, and not until the grumpy old grand remarked *sotto voce*, "It's a wise child that knows its father, anyhow," did the little upright continue.

"If it had not been that early in life I was thrown in good society I would have gone to my grave no wiser than most wretched pianos of my class, but association with ladies and gentlemen soon showed me my deficiencies, and I bitterly regret my birth and could almost curse the venality and brutality that launched me into my present existence." All this mightily interested the company, who waited eagerly for what the speaker would say next.

"Look at me!" he cried, hotly. "Look at my wretched whitewood case—no veneer and the most miserable quality of varnish on it! See my cracked sounding board, full of knot holes; behold the celluloid keys

that try to pass muster for ivory; my worm eaten action, made by God knows who and company, rattling and stiff! Just peer in and examine the hateful iron plate, made of the cheapest casting; mean pedals, one of them a dummy; fallboard nearly rotten, although not old; worst of all, I can't be shut up in hot weather, because I swell so. And now do you wonder I am unhappy and that my existence is a burden that I would willingly end?"

The poor little upright's voice had gradually grown shriller and shriller, until it finally screamed with rage, and then suddenly he broke down utterly and cried as only a grown up upright piano in mental agony can cry. The other instruments were very sympathetic and did all in their power to soothe the unfortunate upright. At last checking his sobs by a brave little effort he proceeded with his narrative.

"I was in total ignorance," he said, "of my deficiencies, being young and blithesome, and being immediately after my birth shipped from the factory of my parents to the gentleman's house who purchased me."

"It was in a small country town and my life was an easy one; only the children drummed on me, and I dozed and slept and slept and dozed through the greater part of the time undisturbed except by the impertinent remarks of an old black horsehair sofa, who resented the appearance of a new comer, particularly such a bright, dapper young chap as I fancied myself to be. This sofa kept up a running fire of sarcastic commentaries on my shiny appearance, with a nasty, dried up faded chromo on the wall, representing, I think, 'Washington at Waterloo,' or some historical event which I can't recall, particularly as I never was strong in history. However, as I was conceited I didn't mind these two old fogies, but one day I got a terrible shock, for a pert young city miss came in and after opening my case and scornfully inspecting me, suddenly pounced on my keyboard, flashed a scale up and down, banged a few chords and then shut me up (as far as I could shut) with a snap and said, with a sneer, 'Stencil.' This horrid word was new to me, as it was to the family who had bought me; they eagerly questioned the young lady as to its meaning, but she refused to tell and said she would send a newspaper containing information about the word. From that time my troubles, began, for a few days after that event a paper called THE MUSICAL COURIER came and the gentleman read in its pages that a stencil piano was a miserable box of wires, a poor, trashy imitation of a legitimate instrument; that it was constructed of the poorest materials, consequently would last no time, and, worst of all to me, that it could have any name stenciled on the front of it, but which name was no indication of its maker. My state of mind can well be imagined. To think that I was only a stencil piano, that the name of K. K. Wimbald was really not my father's. Oh, it was too much, my kind friends, too much! I fainted away, and when I came to I was in the basement of a large piano concern, ruthlessly shoved in a corner and around me were a lot of second-hand instruments, but not stenciled, who made my life miserable by their gibes at my birth and their insolent assumption of superiority. How often have I cursed my existence, for instead of giving pleasure my harsh tone and clumsy action only harm the cause of music and I blush with shame to think of the cheapness of my cost at wholesale price, as low as \$100."

"Oh! oh!" groaned the other instruments.

"Yes, I know it all now. I am a wretched stencil, doomed to an early grave; a fraud in the piano trade, a fraud on gullible purchasers, a veritable pariah of pianos—" Just then footsteps were heard and the company hastily dispersed, each to their corners, while the poor little upright resumed the listless attitude and lachrymose air he had before he told why he was a stencil piano.

## Henry Littleton.

A CABLEGRAM to Mr. Bachur, manager of the American branch of Novello, Ewer & Co., music publishers, of London and New York, announced the death of Henry Littleton, for many years the head of that firm. Mr. Littleton was admitted to the business in 1861, but for a long time before had been active in its management. He retired last year, intending to live out his days, freed from the vexatious cares of business, in a magnificent house which he had just completed at Sydenham. At this house he entertained Liszt in royal style during the great musician's noteworthy visit to England in 1886. When he retired Mr. Littleton had been fifty years in the music trade and forty-six years with the establishment founded by Vincent Novello in 1811. He became sole proprietor in 1866, and it was his plan to establish the now successful American branch of the business in this city.





—Peek & Son call their Style 6 upright "Swiss Grand."

—C. C. Guilford is no longer at the retail warerooms of Hallet & Davis, Boston.

—The Ivers & Pond Piano Company, of Boston, shipped 40 pianos last week. Business booming.

—James Cumston, of Hallett & Cumston, Boston, has been as far south as Washington on a business trip.

—The Ivers & Pond Philadelphia branch have taken the agency of the Story & Clark organs and expect to do a large trade with these goods.

—Col. Julius J. Estey was in Boston last week. He and his father, the Hon. Jacob J. Estey, will attend the Baptist anniversary at Washington, this week.

—Willis & Co., of Montreal, are erecting in the very heart of Notre Dame-st. a music hall and piano warerooms second to none in Canada. This firm represents, wholesale and retail, the greatest piano factories in Canada, namely, Newcombe and Williams, of Toronto. These pianos are the choice of such artists as Henry Morley, of the R. A. M., Eng-

land; Dr. Stainer, of St. Paul's Cathedral; Sir Arthur Sullivan and W. E. Haslam, of Boulogne, France. The Williams factory is at present running at nights, and Mr. Williams says the only way he can supply the Montreal house is to start a new factory three times as large as the present, which is the largest in Canada. Willis & Co. have great confidence in the Baus pianos, of New York. They say they believe the Baus must succeed. They have sold hundreds of them and all are delighted with the piano. Since Baus & Co. have now opened a new factory Willis & Co. are advertising the Baus pretty extensively. The success of the Baus in Montreal proves that it is best to make a good piano and the public will appreciate it.

—Henry E. and Edward R. Walker, of Philadelphia, were convicted last Wednesday in that city of the charge of conspiracy to defraud John W. Nunn, of New York, of a \$200 piano. The Walkers have been carrying on the business of piano dealers. The prosecutor claimed that one of the defendants visited his place in New York and represented that his firm was doing a large business and were the agents of responsible parties. In consequence of these representations and a letter he received from the other brother the piano was given on credit. He afterward tried to get the money but failed. He claimed the defendants secreted the piano and sold it for \$150. The defense was that the purchase was made in good faith and that a subsequent tender of the piano had been refused by Nunn. It was afterward sold at a sacrifice to meet pressing needs of the firm. Sentence was deferred.

—The music firm of Mickel & Fitch, Fort Plain, N. Y., dissolved partnership on May 7, Mr. Mickel continuing the store,

while Mr. Fitch will devote his entire attention to tuning. Mr. Mickel intends to greatly branch out in the business.

—A piano that had been through a fire in Kingston was sold recently for the sum of \$2. The piano had been flooded with water and had fallen through two floors into a cellar. The purchaser intends to clean it up "just to see how much abuse a piano will stand."—Kingston "Free-man."

—From the Philadelphia "Ledger," May 8:

A Camden Piano Wareroom Seized by the Sheriff.—The pianos, organs, music, &c., in the warerooms of R. F. Lehman, on Market-st., near Fifth, Camden, were seized by the sheriff yesterday on a distrainer for \$50 rent, alleged to be due.

From the Philadelphia "Ledger," May 9:

The Camden piano warerooms of R. F. Lehman, on Market st., above Fifth, the goods in which were seized by Sheriff Baird on a distrainer for rent, were opened for business as usual yesterday, the matter having been adjusted.

**SUPERINTENDENT AND SCALE MAKER.**—A practical piano maker, an ex-foreman, thorough draughtsman and scale maker, would accept a position as superintendent or foreman in a piano factory which produces a sufficient number of pianos to warrant the engagement of a thorough mechanic, posted in all particulars, at a salary to which his experiences and ability entitle him. Address "Superintendent," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

**WANTED.**—Agency of a medium priced piano in a territory that is rapidly developing. Will buy on four months, without renewal. No stencil manufacturer need apply. Address "Piano Company," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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H. W. GREENE,	L. A. RUSSELL,
PAOLO GIOIA,	HARRY ROWE SHELLEY,
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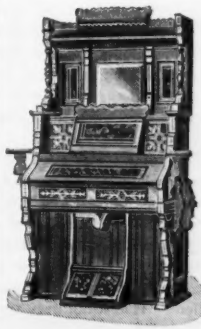
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## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER, 148 STATE-ST., CHICAGO, May 12, 1888.

SO far as the piano manufacturing industry of this city is concerned, it has up to date been both profitable to those engaged in it and satisfactory to the dealer and consumer; but as yet the output is limited and the number cannot exceed 30 per week. Should, however, the Kimball Company succeed in filling their new factory with workmen and Mr. C. A. Smith fulfill his expectations and Mr. Bush increase his output as contemplated, the number must approximate 100 per week.

It is the general opinion that Mr. Kimball has made two mistakes. One was in going into the manufacture of pianos and the other in the location of his factory. Considerable difficulty will be found in getting skilled workmen to go way beyond any horse car route to work, and the only object they could have in doing so would be increased compensation. It follows naturally that as labor is the main expense in the production of pianos, that, notwithstanding any little saving there might be in the cost of materials, which can hardly apply to anything but lumber, that the instruments must cost him more than a similar grade would cost him bought in the East, or even of those who have better located factories right here. Mr. C. A. Smith and Mr. Wm. H. Bush have both of them exceptionally fine locations, within walking distance from the very heart of the city, and Mr. Smith's new factory at the corner of Franklin and Superior streets, is one of the best we have seen in the whole country and reminds one very much of the factory of the late Colby & Duncan concern in New York.

Messrs. Tryber & Sweetland are well established again in their new factory, corner of Rockwell and Grenshaw streets; their machinery is all in and in full running order; they have already shipped organs. Their loss at the late fire was about \$11,000, and they were unfortunate in only having \$3,000 insurance; they are, however, not at all depressed by their loss, and are increasing their sales and making an organ that merits attention.

Mr. J. N. Camp, of Messrs. Estey & Camp, will, if nothing occurs to prevent, take a trip to Europe this summer. Messrs. Estey & Camp gave up the agency of the Behr Brothers & Co. pianos some time since, and it is now reported that Messrs. E. G. Newell & Co. have assumed the agency. If this report is true this will make five different makes of pianos which this latter house handles.

Mr. Julius Krakauer, of Messrs. Krakauer Brothers, New York, spent two days of this week with their Chicago agents, Messrs. Steger & Co. Mr. Krakauer expresses entire satisfaction with the representation their instruments are having in this city.

Mr. Joseph Shoninger has returned from his Eastern visit and reports a rushing business at the factory. Mr. Tony Anguera now takes his turn and is off for a short pleasure trip. Tony has hosts of friends who never fail to visit him when they come to town, and no one thinks more of him than the B. Shoninger Company, with whom he has now been connected about two years, and who attribute much of their success to his ability.

Messrs. Chase Brothers, the piano manufacturers, of Grand Rapids, Mich., were contemplating building an extensive addition to their present factory, but in lieu of building have bought a factory adjoining their present one, which will give them ample room for some time to come. Messrs. R. H. Day & Co., of this city, are representing these pianos.

A letter from Mr. C. Plimpton, late of Messrs. Steen & Plimpton, Los Angeles, Cal., announces the sale of his interest in the new Los Angeles Music Company to Mr. W. T. Somes. Mr. S. M. Steen is now the secretary and Mr. Somes the treasurer of the company. Mr. Plimpton reports business dull and real estate having a downward tendency. Owing to a failure on the part of the contracting parties to raise the funds necessary to the fulfillment of the agreement, Mr. John W. Gardner, of Los Angeles, Cal., has taken possession of his former stock again.

Messrs. Whitson & Wood, of Los Angeles, Cal., have opened warerooms on Fifth st., between Fort and Hill streets, and will handle the Knabe and Conover pianos.

Mr. Powell, of Messrs. Powell, Haskell & Co., Los Angeles, Cal., contemplates a year's travel in foreign lands on account of ill health.

The Bancroft Company, of San Francisco, have opened their branch house in Los Angeles, Cal., and Mr. B. S. Stoneman has removed his stock of sheet music and merchandise from the store of Mr. B. F. Day to that of the Bancroft Company.

Messrs. Story & Clark have recently discarded an old designer for one of more modern tastes. Look for improvement in the next line of cases.

The Sterling Company have had extraordinary success with their piano trade, and Mr. Blake writes that they are obliged to work night and day to fill orders. Mr. Blake is one of the brightest men in the business and is constantly on the *qui vive* for improvements in their instruments. He is now contemplating

an improvement in the action of the upright piano, but this new move will not be decided upon until he is thoroughly satisfied that it is an improvement, and when he is sure he is right he will go ahead. While the retail business is not so heavy as to set the dealers wild with delight, everyone is doing something.

## THE NEW YORK "TRIBUNE" ON THE BRIGGS.

THE pianos manufactured by Messrs. C. C. Briggs & Co., of Boston, have recently been complimented in the following manner by the New York "Tribune":

SCIENTIFIC SKILL IN PIANO MAKING.

Few branches of manufacturing can show greater progress during the last half century than piano building. The last twenty-five years even have not only witnessed a complete change in the outward appearance of the instrument, but have given us in place of a tinkling, tinny tone, the broad, luscious, musical quality and full vibration which add new delight to the charms of piano composition. The advent of the upright and its growth in popular favor have also marked this period. The American upright, like the American grand and square, is unique and approachable by foreign makers only as American principles are recognized and adopted. Our manufacturers can, therefore, safely claim the honor of leading the world in this department of mechanical skill. As an illustration of the above may be cited the house of C. C. Briggs & Co., No. 5 Appleton-st., Boston, the popularity of whose instruments is due to constant application of scientific principles of construction. While old notions may be respected so long as they are of value, advancement would be retarded by excessive conservatism. The Briggs piano has been praised by all competent judges.

## Trade in Fort Worth.

FORT WORTH, May 8, 1888.

Editors Musical Courier:

FORT WORTH, called hereabouts "the Chicago of the South," has two piano houses; one called the Fort Worth Music House, handling Hallet & Davis, Everett and Sterling pianos, and the Chicago Cottage and Sterling organs; a house, it is understood, well backed and run by live and honorable men, Messrs. Collins & Armstrong. The other is the C. H. Edwards Music House, which handles Chickering, Mathushek, Wheelock and Stuyvesant pianos, Mason & Hamlin, Western Cottage and Kimball organs. This is, in fact, a branch of the large Dallas concern, C. H. Edwards being the sole owner. He is known as a shrewd business man and one who stands high in the community for integrity. He keeps six men on the road, and naturally the ramifications of his business are extensive; indeed one could easily imagine that a peep into his books would disclose a well-written essay on the subject that so greatly exercises you of late—the installment plan—and the smoothness which characterizes the system here appears to favor the idea that it is by no means a drawback—to this community at all events—and this community, let me tell you, is essentially a musical one, from the cowboy to the city swell, from the bare legged nigger girl to the bare necked ballroom belle. True, much of it is as yet in a crude, untutored state, frequently taking the form of the mouth organ and ranging all the way up to the mandolin, from the ocarina to the cabinet organ. Everyone, of course, plays the piano, and in spite of apparent contradictions the musical temperament is a common attribute, needing only musical evangelists to develop and train it. The Fort Worth Musical Union is the name of a creditable society, under the presidency of Mr. Sommerville and the direction of Prof. Hans Kriessig. They are advertised for two performances of "Pirates of Penzance" this week at the Opera House, and, judging from the rehearsals, they will give a good account of themselves. This "show" will be about the last of the season, as the summer is fast approaching.

VOILA TOUT.

## From Louisville.

THE musicians of our city, as well as its best social element, are just now occupied by their honest, heartfelt sympathy for Capt. W. I. Hunt, whose enforced assignment last week only goes to show that deceit and jealous trickery form the best policy and the weapon which can successfully drive honorable, upright business men to the wall. It is well that Captain Hunt's enemies keep dark or even the well-behaved among us would lynch them, for the general sympathy of the community is with the courteous captain, who has always been esteemed as one of the most obliging and popular men in the business.

The capital was advanced to him with the understanding that he would not be pressed for payment, but would have all the time he wanted in which to pay off the loan. The expenses incident to the opening of a first class store are necessarily large, and it was natural that it would be some time before the business would become a paying one. But Captain Hunt's success has been most remarkable and his retail trade was excellent. Had it not been for the sudden and unexpected action

of his principal creditor, Captain Hunt would have been able in a short time to pay off all indebtedness.

That this creditor has been influenced by some inimical person or misrepresentation is evident, for he had offered Captain Hunt the money to start his business without security, with the understanding that he was to have at least three years in which to build up the business. The mortgage required from Captain Hunt after his stock was in the store was taken with the promise that it should be held only as an acknowledgment and not recorded. It was recorded nevertheless, and when the first note came due, although Captain Hunt offered to pay \$600, the offer was refused and attachment made without a moment's notice. Captain Hunt's only alternative was to make assignment, but he pledges himself to pay his creditors dollar for dollar as soon as he can do so.

"Heaven save me from my friends, and I'll take care of my enemies." Young men who come South and West ponder well those words before accepting business favors from officious friends, who, like the climate in this region, blow hot, then cold.

OCTAVIA HENSEL.

## Style G Sterling Piano.

BELOW will be found the cut of the Style G piano of the Sterling Company, of Derby, Conn. This is one of the handsomest pianos on the market to-day and is the pride of the company. The instrument is a very massive looking piano and is made in fancy walnut, in mahogany and in rosewood. The panels are either engraved on wood or, as



represented in the cut, are made of electro copper in artistic designs. A piano manufacturing house can make a reputation on one style of piano if the instrument has the merits, and had the Sterling Company made this style G only the reputation of the company would have been assured, for this piano is a complete success.

## A Clever Confidence Woman.

ONE of the cleverest confidence games attempted for some time in this city was barely prevented from being successful by Mr. J. W. Jennings, a Main-st. dealer in musical instruments, yesterday. The confidence operator was an elderly looking lady, who gave the name of Mrs. Healy. On Thursday she ordered a \$500 piano on trial, and immediately after its arrival at her rooms, newly rented, at 1317 East Eighth st., she set about attempting to mortgage it for sums aggregating in all more than \$1,000. It was evidently her intention to mortgage the instrument for all she could get and suddenly leave for other parts.

Yesterday afternoon about 3 o'clock a certain loan office telephoned to Mr. Jennings to know if the piano in question had been fully paid for, as he was about to loan \$500 on the instrument. Mr. Jennings immediately saw through the whole game and repaired at once to 1317 East Eighth-st. The consternation of the people who lived there can well be imagined when they heard that their motherly looking lodger was using their rooms for the purpose of furthering a confidence game. Mr. Jennings was told that the woman had been in the house only two days. She had taken two of the best rooms and appeared to have plenty of money. The piano was returned to the wareroom of the dealer and Mrs. Healy has not been seen since.—Kansas City "Times," May 6.

—Burglars entered the music store of Woodyatt & Co., Moline, Ill., on Friday night week ago through the cellar way which was left unfastened, and purloined about \$3 in small change and several small harmonicas. It is the impression of Mr. Woodyatt that they were not strangers to the place who committed the burglary, but parties well acquainted with the store and the building. He would not reveal what he intends to do in the matter, but expects to find the instruments lost and perhaps have the money refunded.

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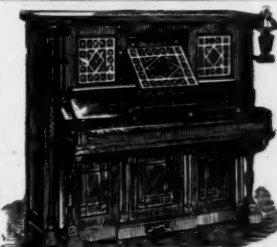
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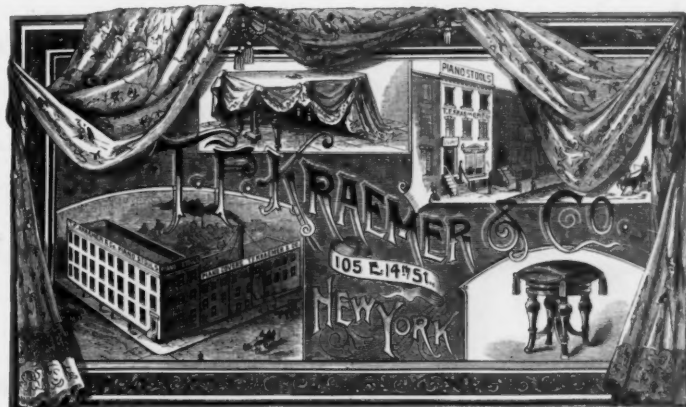
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